

THE REFLEX

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At the Theatres.



London Assurance drew a fashionable audience to Wallack's on Tuesday night. The comedy was on this occasion played for the first time on the boards of the new theatre. Mr. Wallack's Theatre is one of that admirable comedian's most delightful achievements. It has lost nothing of its delicious sangfroid with the passage of time. Miss Coghlan has played Lady Gay so well and so often that we were surprised to find her forgetting her speeches. Miss Maudslayi, as Grace, was also in a big way of the time. But she is a sweet little actress, whose pleasant personality added to some degree for this shortcoming. Mr. Tait made a capital Charles Courtly. Mr. Denny's Dolly was the best we have ever seen since poor Flagg played it. John Gilbert's Sir Hamond shared first place with Mr. Wallack's Duke. The easy and shadowy presence of the old man of fashion were very truthfully and amusingly depicted. John Hannon acted Hilda in a really comic manner, and Charles Edwile was excellent as the phlegmatic Carl. Miss German made her first appearance this season as Port. She was warmly welcomed. The new play, *Victor Dumas*, will be brought out some time next week.

Capit, the husband who is being given at Tony Pastor's Theatre, is a patchwork of Little Red Riding Hood and Cinderella. The plot proper does not amount to much, but there are several very clever episodes brought into it which combine to make a pleasant evening. The Sittens do some wonderful gymnastic business; the Elliotts ride their bicycles; and juggling, balancing, acrobatics, stunts and songs and dances enliven the show. Capit will be given for a couple of weeks. Then the Delys come in *Vandine*. After their faithful engagement the regular variety bill of fare will be resumed by Mr. Pastor.

Lynwood drew a large house to Nibbs's Garden on Monday. The play was evidently bad. It suits the requirements of downtown audiences better than the pattern of such a house as the Union Square. Maude Granger was considerable applause as L-cille. W. S. Watkins was the Victor, and B. T. Ringgold the villain.

Shipped by the Light of the Moon attracted a crowd at the Grand Opera House Monday evening. The fun-making of Harrison and Gouley was productive of almost incessant laughter, and Ed. Morris' Miltion pulled down the house. Minnie Madden will be seen at this theatre next week in *Caprice*.

The first performance of *Love on Crutches* at Daly's Theatre last week demonstrated that it was a comedy superior in plot, construction and language to the average humorous pieces of the day, and for that very reason we feared it would not be popularly successful. But the public are looking to see the performance, and we are glad to be convinced in this incontrovertible manner that play-goers really appreciate an eminently good thing when it is given to them.

In securing this play Mr. Daly has had recourse to the German. The authorship of the original is credited to Stubbler. But in adapting the characters and the dialogue for our stage, Mr. Daly has skillfully erased whatever Teutonic coloring they may have possessed without sacrificing the ingenuity of the original—a feature so clever that we should suspect Stubbler drew his inspiration from a French source. The story is based on a simple incident which leads to somewhat complex results. A gentleman named Sydney Austin has written a novel under the name. It has become the talk of the town and yet nobody—not even Annie Austin, the lightning and audacity intense young wife of the author—knows the identity of "Martin," the woman who the modest Sydney has chosen. Annie believes her husband to be a commonplace individual. She has not married him for love and she is dissatisfied with her domestic relations. Mr. Austin is similarly unhappy. Annie has read the novel, and she addresses a letter to the unknown author, asking for a signature the name "Diana." He replies with the alias "Pantal." The letters are received and delivered by a Dr. Quail, who is described as "Lover's Postman." Mr. Austin discovers that Mrs. Austin is carrying on a clandestine correspondence—he does not, of course, suspect that he himself is the guilty person. A domineering widow, Mrs. Gwynn, to screen herself, pretends that the letters are addressed to her. This gets her into trouble with Guy Austin, a devoted gentleman who wants to

marry her. Everybody in turn falls under suspicion, and the intrigue is very ingeniously carried on until a few moments before the curtain falls on the last act, when husband and wife suddenly make two discoveries—one that they have been sending each other letters to each other that they are deeply in love. There are a score of minor tangles in this shrewdly-tinged yarn which add greatly to their interest. The second and third acts are very carefully designed, the manner in which a certain letter "Diana" has written to "Pantal," and which four or five of the characters simultaneously scheme to obtain possession of, is conceived and found, and stolen and re-stolen, is exceedingly clever. The comedy is of a refined and delicate character, and it is admirably sustained. There is not a dull moment in the whole piece.

We are used to good acting at Daly's Theatre, but the company surpasses themselves in *Love on Crutches*. John Drew is delightfully natural as the husband; Otto Stimmer plays the father-in-law of the world, Roverly, with excellent judgment; James Lewis invents the role of Quail with a good deal of humor, and William Gilbert makes quite a character out of the inter-viewer, Stubbler, a part that in less practiced hands would narrowly escape giving offense. Miss Nelson is winsome as Annie, "an ideal of the Maudslayi," and Mrs. Gilbert has a character part in her way—a sharp-tongued, shrewish person who cannot live pleasantly with one of the mildest conceivable husbands. But the principal success is scored by a young actress who hails from Boston, Edith Kingston. She is charming as the widow, Mrs. Gwynn. Her face is beautiful and expressive. Her acting is distinguished by refined humor and there is in her voice and movements a subtle fascination. Miss Kingston will unquestionably become a favorite second to none in Mr. Daly's company if she is given such opportunities as that she enjoys in the current play.

The mounting *Love on Crutches* receives its well-kept perfect. The interiors are like interiors. There is none of the paint-and-canvas look about Roberts' scenes and nothing cheap or flimsy in the furnishings.

Irving's *Hamlet* must be seen to form an adequate idea of its whimsical conceits and grotesque departures from the paths of well-grounded traditions. True, it has for its novelty attracted large audiences to the Star Theatre, but except among the rather limited circle of Irving-whisperers which has grown up among our play-goers, the performance has excited amusement or mirth rather than admiration. This *Hamlet* begins description, and bewilders both the eye and the ear. In appearance he is a middle-aged person, not even such a king, but rather a venous yet vacillating crank. With eyes in fine frenzy rolling, dishevelled locks, and eccentric black bowed limbs, he wanders through the five acts of the play, smothering at every opportunity that offers to introduce an inartistic melodramatic effect, and apparently for no other reason than to attract attention, clanking at any and every possible innovation that will violate established interpretations. He is emotional to the brink of hysteria. Somebody has suggested Irving because he is a "dash-and-blast" *Hamlet*. The *Hamlet* of Shakespeare is an ideal creation. He is not a commonplace, every-day individual, who talks philosophy and discusses on abstract subjects with the voice and manner of a man diagnosing a stomach-ache or discussing the latest political scandal. There is nothing intellectual about this melancholy Prince—except that the actor, with all his peculiarities and fool-drole, is unable to rub Shakespeare's masterpiece entirely of its beauty, the classical soliloquies would be reduced to the level of the funniest speeches of Edmund Dantes or Mathias, the Burgomaster. We will not bore our readers by describing in detail Mr. Irving's iconoclasm. Enough to say that if they are justifiable, then every other *Hamlet* from Rotterdam to Ranth has misconceived the plan and purpose of the character. Miss Terry's Ophelia was interesting, but not so striking as her other Shakespearean characterizations. The rest of the company was efficient. The setting was superb.

Irving's engagement closes this week. Friday he appears in *Charles I.*, and Saturday in *The Bells*. The season has been a remarkably prosperous one. Charlotte Thompson makes her appearance at the Star next Monday in *Jane Eyre*.

Harriet Jay's matinee last Wednesday at the Madison Square Theatre was only a moderate success. Lady Clancarty, the play selected for the occasion, is not especially serviceable for showing off the talents of a new-comer. And yet the few scenes requiring dramatic treatment were passed over rather lightly by Miss Jay, who, perhaps, was wise in not entrusting herself in a more trying role than that of the heroine of Tom Taylor's piece. Miss Jay is tall and good-looking. Her pronunciation is refined and her manner ditto. But there is an awkward constraint in her movements and a weakness about her voice which combine to thwart her efforts to simulate the more intense emotions. Her acting was certainly dominated by intelligence. Indeed, we scarcely expected less from such an intellectual woman as Miss Jay. But if her performance of Lady Clancarty was a fair specimen of her abilities, we cannot predict success for the lady in the profession. The audience, which

was composed chiefly of the fair sex, gave Miss Jay an attentive hearing, and whenever there was opportunity to show its good-will it applauded liberally. The real success of the matinee was made by Adeline Stanhope, who played the warm-hearted, gay and mischievous Lady Hette with a great deal of zest and spirit. Miss Stanhope is such an excellent actress in serious as well as comedy parts that we should like to see her retained as a fixture in one of our stock companies. Charles Glenay "got through" with *Clancarty*. There were no many delicate suggestions of blended humor and pathos in his presentation of the funny, chivalrous Irishman that we could see great possibilities for him if he had been entirely easy in the lines and business. Tom Whitten was capital as Sean Goodman, and E. J. Henley, although he made Lord Spencer a trifle too heavy, nevertheless deepened the impression he recently made in *Constantine at Wallack's*. J. W. Piggott gave a dignity and character to King William which lifted the role into more prominence than usually is accorded to a straight utility part. Charles Coote, Mrs. Whitten and M. Morion had minor duties to perform.

Investigation is still doing a lively business at the Comique, but the new piece will be put on in a few weeks. Rehearsals are going on smoothly, and members of the company say the comedy is funnier than its predecessors.

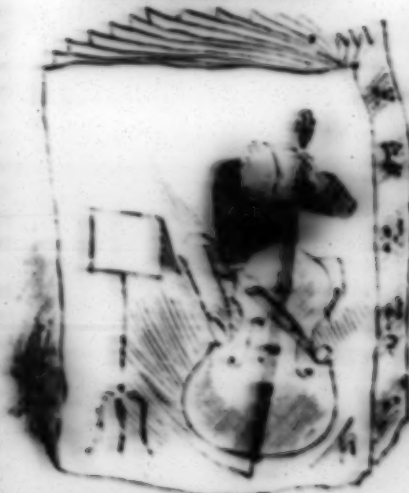
Miss Davenport's engagement at the Fourteenth Street is a phenomenal one. This is the fourth week and yet the receipts remain steadily large. We do not recall another instance of a star coming to the city a second time and duplicating in a long engagement the immense business of the first. But Miss Davenport's gifts are impressive and Sardou's great play, *Fedra*, is bristling with vitality. The remarkable popularity of both play and drama can easily be understood when these facts are taken into consideration.

Fantasma will be taken off at the Fifth Avenue on Saturday night. Mr. and Mrs. Florence will be seen there next week in *The Mighty Dollar*.

Dupres and Sons will give place at the Union Square Theatre on Monday to Three Wives, Colonel Milliken's adaptation of *Trois Femmes pour un Mari*. There is liberty to be some litigation over this piece.

The Private Secretary has not abated in popularity at the Madison Square Theatre. The house is crowded nightly. Adonis is still a draw at the Bijou. Notice to Quit may run until the Christmas holidays at the Third Avenue Theatre. When it is withdrawn the old melodrama *Henry Duhamel* will be played. It is in rehearsal. An Adonis Eden has been drawing remarkably well at the Comedy. For some reason or other the public have taken kindly to piece and company.

The Musical Mirror.



The Wilbur Opera company opened for a week at the People's on Monday night, presenting *Giroflo-Giroffa*. The attendance was very fair. The Wilbur is a good road company, but it is not strong enough in principals for a very successful metropolitan engagement. Susie Kirwin acted the twin daughters with plenty of abandon and vivacity; but a severe cold interfered a little with her singing. There is a fascination about Miss Kirwin that takes an audience captive on her first appearance. J. E. Brand, the baritone, is the only good male singer in the company. He acted the fierce Moustak very cleverly; but the part gives little opportunity for vocal effort. J. E. Cosby, a fatish, handsome young man, with a thin but rather sweet tenor voice, was the Marquis. His plump figure filled out a picturesque costume and marked him for ladies' sighs. His acting was rather flat; his voice a trifle thinner than last season. George Kowloon, as Donna Bolero, and Annie Somerville, as Papissa, were acceptable. The gallery welcomed Ed Chapman, the comedian, on his entrance as Don Bolero. Mr. Chapman succeeded in creating much laughter throughout the evening; but we draw the line at his vocal efforts. In small parts, C. K. Mark, H. H. Howard, Annie Meyer and Lulu Nichols were all satisfactory. The chorus was strong vocally; but the female contingent was rather "centennial" in appearance.

Several operas, including *Estrella*, will be presented during the week. *Estrella*, it will be remembered, was first mildly condemned by

the metropolitan press and then perished in the Standard Theatre conflagration. Mr. Wilbur resurrected it in Cleveland last Summer, and had some changes made in it. Very fair success attended the reproduction, though some critics objected to the tinkering.

The Casino folks are busy getting ready for a change of bill. Nell Gwynne is not filling the house, but it is doing respectably. The concert on Sunday last, in which some of Mayhew's artists participated, was well attended.

Koster and Bial's Hall is resorted to liberally. The programme this week includes *Leon* in *Il Fed-Edra*, selections from *The Seven Maidens*, and *The Sleeping Queen*, given by a capital company.

Realizing Character.

Although not able to write an acting play, there is no doubt that Charles Dickens possessed dramatic instincts to a high degree. The faculty is actively employed throughout his works in realizing for the reader the characters he introduces.

To this end, every agency which ingenuity can devise is employed, by personal description, costume, language and innumerable little details of conduct and bearing, which can mark them and separate them from others.

For dramatic use such treatment is over-much; the true playwright summarizes and accomplishes by an apt word or significant gesture whole pages of the novelist.

In proof of his intense identification with his characters, we have, in addition to the abundant testimony of his life and correspondence, a newly-published letter which refers to the period when he was reading to large audiences passages of his own works. "Come early in January," he writes, "and see a certain friend of yours do the murder from 'Oliver Twist.' It is horribly like, I am afraid. I have a vague sensation of being 'wasted' as I walk out the streets."

We may ask, Do many such character-abstract pedestrians graduate from our New York theatres?

In further evidence of the profound good faith and intense realizing power of Dickens, we have it on record that he came forth from his study at the finish of one of his novels having the look of a man who had been confined by spirits who had placed him under demonic possession; haggard, agitated, and wild and far-wandering in look. To those who read this account it seemed scarcely credible that a man could be so wrought upon by his own creations. Apart from the avowal which we have quoted from Dickens' own pen, we have a statement in regard to the great French realistic novelist, Balzac, which is worth citing as confirmatory evidence of such a state of mind. Having made the plan of a novel and gathered his material, Balzac locked himself in a darkened room, toiling day and night on the work before him for weeks until his task was completed, and then coming from his retirement more dead than alive.

There can be no doubt that this immense power of self-abstract in the prime condition of genius. And in no sphere is such genius more required and more effective than on the stage. Unfortunately for our age and the present necessities of the drama, this power is extremely rare. We have in this place the mere mechanism of talent, which substitutes all sorts of devices and dummies in the place of the living births begotten in travail and self-denying identification with ideal personations. From the vast chaos which now surrounds us we may hope to see emergent creations more vital, of loftier men and more germane to the new world in which we live.

Other Audiences.

We would regard ourselves as remiss in our duty if we failed to draw, in behalf of our clientage, the best conclusions we can from passing events. There are domains which join upon the heritage of the Stage, and frequently trench upon it, which we must recognize as belonging to neighbors and possible allies and auxiliaries.

Looked at on the surface, it might seem as if the recent political commotion wrought injury to the Stage, and that for a time at least it counteracted its best interests. This we may admit, and yet claim that it teaches all who hold the direction of the theatre a most important lesson.

If the audiences as at present constituted can be moved in and out of the theatre by external influences, it must surely be the part of wise and discreet administrators to reconstitute the attendance, if possible, on a more trustworthy basis. Admitting the result to which we refer, it would have to be conceded that the present regime of management fails to impart a sufficiently cohesive element, and that disintegration may be threatened or effected by casual disturbances.

In a word, if the attraction within the theatre is not permanently magnetic, and does not appeal to the very soundest and deepest functions and necessities of human nature, catchpenny will prove catchpenny, and will slip out of hand at the first shock of antagonizing forces, whatever they may be.

It plays appeal only to momentary whims and passing humor, such as allure frequenters of side shows and the baroque of the circus and Punch and Judy, they cannot retain their audiences against meretricious outside inducements. Temporary attractions obtain only temporary supporters and must be renewed, as in all shops of tinsel traffic, with fresh instalments of tinsel and misleading glitter. To secure permanent audiences the entertainment offered must be of a permanent and enduring excellence.

And this, we think, the lesson read to the profession by late experience—that is, to create audiences which attend the theatre from a true, deep-seated attachment to the theatre

not easily shaken, and who will stand by the theatre against all sudden storms or fluctuations—entirely from without. In other words, the time has arrived when the theatre demands, and for its own safety and well-being requires, a change of its own, who shall live on what it provides by way of mental amusement, and to whom the theatre is an habitual resort and an evening vent-change in the interest of personal culture and social sanity, not to be put aside for any suggestion of by-night whatever.

Professional Dongs.

—William Carlsson, the dramatic author, is again seriously ill.

—Robert Wilson joins R. L. Downing's *Tally-Ho* company.

—Grace Ruth Henderson has joined the La Chatterbox company.

—William Eyre is playing *Juveniles* at the Grand Theatre, London.

—W. H. Southard has replaced Harry Jackson in the *Knights'* company.

—The pencil of Artist Oppen will shortly illustrate some theatrical scenes.

—The Delys soon return to Tony Pastor's Theatre to play a short engagement.

—James J. Tighe is specially engaged for the metropolitan run of *Lynwood*.

—Helle Sutton has gone to Montreal to join J. H. Gilmore's *Monte Cristo* company.

—The Fantasma company leaves the city on Saturday night next at half-past eleven.

—Wesley Sumner has recovered his usual health, and is again attending to business.

—Ada Melrose, of the Melrose Sisters, will next season enter the dramatic profession.

—On Sunday week a series of sacred concerts will be inaugurated at the Comedy Theatre.

—In addition to a "stage laughing" class at the Lyceum, there is now organized a "nighting" class.

—Professor Laffin has made an offer to the Hudson to give exhibitions of his statuette postures.

—Anna Berger, the cornetist, will appear at the Bijou Opera House on Sunday night at a sacred concert.

—Over three thousand persons witnessed *Fedra* at the Fourteenth Street Theatre on Thanksgiving Day.

—A famous Hungarian cantatrice and actress is on her way to this country. Her name is Lucal Gizeles.

—John H. Robb avouches that Captain Miller is more of a pecuniary success than One of the Finest.

—"Please Sell No More Drink to My Father" is the latest tenor song, by Mrs. F. B. Pratt and C. A. White.

—Thomas Martin yesterday signed with Jennie Kimball as leading comedian for Corinne's new opera company.

—Manager Henderson, of Jersey City, who was once an actor, intends shortly to appear in a play he is arranging to produce.

—J. C. Williamson has purchased the right to the Private Secretary for Australia. He would like to secure Mary Anderson.

—Gustave Amberg has uncensored several German farcical comedies, incited thereto by the great success of *The Private Secretary*.

—Harriet Jay has determined to go on the road starting, and will at once form a company. The repertoire is undecided on as yet.

—Flora Moore's Bunch of Keys company will next week of Dec. 15. Casting an eye over the route traversed, the rest will evidently be refined.

—The Lambs Club has lately "dropped" some of the best professionals from its roll and is gradually developing into a would-be swell club.

—Adeline Stanhope, who recently concluded an artistically successful tour with Ivanoff, is looking for a manager to produce her new play, by Nelson Wheatcroft, entitled *Gwynne Archer*.

—During the Thanksgiving matinee at the Madison Square, the fire police interfered and stopped the sale of admission tickets, as the house was packed, no standing room being obtainable.

—A new set of costumes has been provided for Adonis; several new songs have been introduced, and some very original business by Henry E. Dixey substituted for that which he first presented.

—Eric Bayley was very much disgusted to see a lithograph of his head neatly attached to the full-length fleshings (on paper) of an Adamless Eden burling in an up-town saloon. He bent a hasty retreat.

—Fantasma, the present Fifth Avenue success, will be taken to the Globe Theatre, Boston, next week, where it will remain a fortnight. That the engagement will prove highly profitable is confidently expected.

—James E. Morrison, formerly with E. E. Rice, and who accepted the position of treasurer to a St. Louis theatre last season, has returned to town, having received an offer to join one of the numerous new companies.

—There are fifty-nine ladies engaged at the Comedy Theatre, including the orchestra. The management have found it necessary to request the assistance of the police at the stage entrance, and several times the company have been obliged to leave by the auditorium entrance on Broadway.

—Eric Bayley, it seems, does not intend to profit by the lesson of his failure. Imagining that success awaits him in the West, he will shortly take a company on the road as far as San Francisco, playing the Wallack repertoire. Bayley owns a number of copyrights of valuable plays; he will not part with them, but insists upon acting himself.

—From an authentic source a Minnion reporter learned yesterday that John McCaull is seriously considering the purchase of Wallack's new theatre. He has been offered any amount of capital, and it is openly stated that the theatre can be had at a fair price. The Colonel is determined to have a theatre in the city. The rumor that he was after the New Park is untrue.

—The Called Back company which Dore Davidson and Lewis Morrison took on the road returned to town on Sunday. They had given five performances and were to have opened in Chicago on Monday, but the Madison Square management caused the local manager to cancel the date. Davidson has secured a week in that city beginning 19th, and the company will play one-night towns in the interim.

The Giddy Gusher.



Different States at different seasons have some climatic dispositions peculiar to themselves. The State of California has its rainy season, the State of Connecticut has its frosts, and the Matrimonial State its inevitably recurring Mirard—but a certain amount of precipitation and watering is given by Nature in all States except the matrimonial. Out of a clear sky comes the domestic lightning. While the elements are smiling, the storm brews, and seems to arise itself by its own force.

I've been carefully minding a lot of things this last week besides Irving's splendid imitation of *Diary in Hand*. I've been over at the Academy trying to catch on to Nevada's voice. I've been studying comparative anatomy at the Comedy Theatre. I've been trying to break my neck on parlor skates at the Comopolitan Risk with Jimmy Lamb. I've been at Tony Pastor's looking at the cleverest dancer I've seen in a long while, and listening to the prettiest ballad-singer I can remember. Myra Goodwin is a splendid little dancer and Hilda Thomas sings Sims Reeves' part, "Jolly in Our Alley," with remarkable sweetness and expression. I've been to hear Mrs. Wagon read, and sat on a row with a baker's dozen of elocutionists. We were a gay lot—all our notes turned up—all our backs were up. Every piece on her programme was one of our special recitations. I looked down the line and came to the conclusion that the professional reader was not pretty, and that speaking pieces is more or less liable to injure the health of the speaker as well as the auditor.

On that row of sets in Chickering Hall were some dreadful dismal countenances. Some of us looked as if we had died of some unpleasant thing and been dug up. I called the roll and everyone responded but Pope. He was my boss trouble some years ago, when he recited at one every platform and charitable occasion that presented; but there was Olive Thompson (whoever she may be) and Emma Waller. Emma looked almost frivolous with a new fall hat. Fanny Hunt—giddy girl—sifted a bit of orange peel and eyed Roy Watkins, and Clara Brinkerhoff and Mrs. Vandenhoff smiled superciliously at the modern attractions of Harriet Webb, who seemed the only one of any account to the boys. Those young rascals, F. F. Mackay, Fred. Robinson and Alfred Ayres, were scattered among us like a few caraway seeds in a scalloped cookie.

We had a wild time of it, and got behind our fans and wondered who Florence Auld and May Francis and Professor Houston could possibly be. They seemed to feel that I had no business in the gang; but Mrs. Waller had heard me do "Twinkle, twinkle, little star," so I was "let stay," as Pinky Fay says, to see the show.

Mrs. Watson went into Chickering Hall when our ancient friend, Mr. Bramden, read a few weeks ago, and the business of the platform and unattractiveness of his surroundings horrified her. That patriot had a straight back screen behind him, a straight-back chair beside him, and a glass of water straight right in front of him. The screen and furniture frightened her, and the glass of water and Bramden appalled her. She then and there declared her intention of touching up that stage on the occasion of her appearance with light and beauty. I said, "I wish you may do it." I looked over the remembrance, with the pink and blue blouses of the real for true organ on one side, and the blue and pink pipes of the dummy organ on the other, and the big gravestone let into the wall in the middle, and I thought she couldn't do it—but she did.

She got a screen like a caterpillar, so many joints had it in its back; she crinkled this across the stage, and she ran on palms and date-trees and ivy and other vegetable matter, and she planted it thickly with divans and chairs and other reading matter (all the chairs had their tickets on 'em, and I read with much interest, between the pieces, that one in embossed leather was \$25, and one in plush could be occupied permanently for \$18.75). In the midst of console tables and beautiful vases and urns and easels and plaques, Mrs. Watson, in white satin, with a bouquet of "Jacks," looked extremely well, and managed the fattest train I ever saw with grace and dexterity.

Mrs. Watson is a handsome woman, with a clear voice of good but not great compass, intelligent enunciation and much humorous

ability. Pathos is not in her way, and tragic force is out of her reach. But vivacity and humor are certainly her possessions, and her lighter selections went off with great applause, and occasional shouts of approbation from Mrs. John Sigston, who sat down the side with so much white bull fringe on her head that a little boy took her for Santa Claus and hailed her as such. And with all that has been crinkled into the week I have been taking care of the heaviest-hearted woman that the sun shines on.

Thus you see I have not lost a minute of the time since I last addressed you. When the hour comes for your Gusher to go and investigate the unexplored process of nature, she can safely say she never missed a trick. She never let the months go in their fine work, and no *Sappho* was needed to polish up a rusty mirror of her life and thinned possessions. She believes firmly that under the same circumstances she would do a hundred times over exactly that which she has done from her cradle thus far toward her grave.

I dropped into a convention of women in the basement of a church not long ago, and four feeble brothers and one strong-minded sister got on their hind legs and informed Providence what they would do could they live their lives all over again. As far as I could learn, not a single thing they ever did would they ever do again; and I came away satisfied that I must have been a pretty square sort of fellow, since I see no flowers along the road I have travelled that I have not picked. I am no sunlight I have missed. I have positively nothing to regret or wish undone.

Poor, dear Madame Poinet! The cherry, loving heart that has been here for so many years has ceased to beat. The patient, suffering smile that met her home-coming and made the four walls dear to her, will never greet her again and the noble old lady is wretchedly miserable to-day; for on Tuesday she buried the best of husbands, Sam Waller. With all my heart I sympathize in her grief. It's mighty hard for woman to lose one of the ordinary, everyday lumps of selfishness. The man who for years is waited on by inches, whose comfort is the controlling idea of the wife's life, who is never called upon for anything but a kind word, who is never asked for anything outside companionship—when he is taken off the lonely woman sits down and eats her heart in solitude and grief. She magnifies the few sweet moments he has accorded her. She cries out, in a passion of tears: "Why could he not have been spared. For, utterly heartless and unloving as he was, he was an object to watch for, something to love." And God knows a woman, worse luck! must love something or go out of her mind.

THE GIDDY GUSHER.

Professional Doings.

—Earl King has left the John A. Stevens company.

—Rev. Dr. Talmage is on a lecture tour in the South.

—Brooks and Dickson are now looking for new theatres.

—The Ivanoff company were paid their salaries in full.

—John W. Ransom has joined the Seven Ravens company.

—Joseph Gulick has resigned his interest in the Fred. Ward company.

—Josh E. Ogden has been engaged to do the advance work of Lynwood.

—Tony Sullivan has signed with Manager J. C. Duff for a Trip to Africa.

—The Hat (Der Fiedermaus) is in rehearsal by one of the McCaull companies.

—John L. Barleigh will go with Elliot Dawn's Private Tour company.

—Zanita, the spectacle at the Boston Theatre, is completing its third month.

—Harry Hawk is playing Russell Russell's part of the Jew in the Black Flag.

—Robson and Crane have cancelled their date at the Third Avenue Theatre.

—Maudie Baker has been well received with her specialties in The Seven Ravens.

—George Zerkhold will go in advance of W. A. Edwards' Nice and Warm company.

—Seth M. Crane is appearing in Boston with the Knights in Over the Garden Wall.

—Harry Brown has made an immense hit with the Fay Templeton company in Chicago.

—Brooks and Dickson are having new scenery painted at the Star Theatre for Boston.

—Marjorie Bonner will play leading business in Berger and Enos' Galley Slave company.

—W. H. Gillette is presenting his Secretary in Pittsburgh this week. He opened to a full house.

—Janaushek opened to a large house at the Haverly Theatre, Chicago, on Monday night.

—Jennie Kimball, of the Corinne Merrick-makers, is looking for a leader in comic opera.

—J. M. Hardie has become leading man of Helen Jennings' American Marriage company.

—Samuel Colville had some idea of reviving *The World*, but has abandoned it for the present.

—It is estimated that the Thanksgiving receipts at the Philadelphia theatres reached \$25,000.

—R. G. Charles, a protégé of John H. Brown's, will appear in *She Stoops to Conquer* at Wallack's.

—Catherine Lewis was offered \$150 a week to join one of the Adelphi's Eden companies, but declined.

—Magenta Ischick appeared in the *Gladiator* at Ravenna at the Olympic Theatre, St. Louis, on Sunday night.

—A new theatre is to be erected in Lowell, Mass. A stock company with cheap prices is the programme.

—Thomas R. Russell has succeeded George Hartman as manager of the Fall River (Mass.) Academy of Music.

—One of the Fontaine company is to be made up as the President-elect and pose in the statutory scene.

—Edward Clayburgh says he will read out half a dozen advance agents with his *Scoundrels of Paris* next season.

—W. F. Ruckert is in negotiation with R. G. Bennett for the sale of the former's library of Nell Gwynne.

—Wallace McCauley, under the name of Walter Temple, is singing in a musical circle in San Francisco.

—S. Miller Kent, soon to wed a niece of Charles R. Thorpe, has been quite successful at Albert in Monte Cristo.

—Robson and Crane state that the cost of their intended revival of *The Comedy of Errors* will be over \$50,000.

—Duffy is now represented in the lobby of the Bijou Opera House by a full-length bronze cast of himself as *Adonis*.

—Van Suppe's operetta, *Seven Maidens*, has drawn large audiences to Koster and Bial's. It will be continued some time yet.

—F. R. Carr, of New Haven, writes that *Pross's Oll* to Egypt company tested the capacity of his New Haven theatre last week.

—Prince Methusalem will be produced at the Casino on Dec. 15. *Feante Wilson*, *Jay Taylor*, *Bertha Ricci* and others will appear.

—The New Park Theatre, having passed out of Frank Morris's hands, that gentleman will devote his time to managing R. L. Downing.

—The Grace Hawthorne company left for St. Louis rather unexpectedly last night to take part in the benefit for John W. Norton.

—Manager Donnelly, of the Bijou Opera House, is now more concentrating his mind on the formation of an English opera company.

—A Southern correspondent writes: "As McNeill, Thomas W. Keene worthily wears the burlesque of his illustrious namesake, Edmund."

—Ernest Neyer is arranging for a series of concerts in the Hoffman House banquet-hall. Michael Hammer, the toy violinist, is expected to play.

—Madeline Lucette was offered a part in *An Adamless Eden*, but declined it. Her husband, J. H. Ryley, says she will not act this season.

—John Sutton procured an injunction against J. B. Bradley on Friday and stopped the evening performance at the Mount Morris Theatre.

—Barry and Fay will soon resume their act. Both comedians are much improved in health, and anxious to once more face the footlights.

—The Madison Square management are overruled with applications for return dates of *Mad Blossom*. It is wonderfully successful on the road.

—Eva Barrington was to have replaced Lilie Grubb in *Adonis* on Monday night, but so change has yet taken place. Miss Grubb desires to retire.

—A play similar in many respects to *Love on Crutches* was produced in London some years ago by the late Sothern under the title *Barrow's Book*.

—The three McCaull opera companies, in New York, Boston and Philadelphia, were entertained by the manager in leading hotels on Thanksgiving Day.

—Jennie Fisher and Harry Amborg have joined W. A. Mastayer's company in W. U. & Co. The company opens at the Fifth Avenue Theatre on Dec. 29.

—Frank Rea and wife, who are said to be the oldest theatrical company in the United States, are playing in Ford's company, now travelling in the South.

—George W. June is responsible for a farcically entitled *A Hot Night on the Roof*. It will be quietly sprung upon the public some time after the holidays.

—Harry Siddons and J. H. Murray have been engaged for Milliken's Operatic Comedy company, of which Madeline Lucette is to be the bright and particular star.

—Edward Henley has not been engaged for the season by Lester Wallack, as has been erroneously stated, but merely appeared in *Constance* for the run of the play.

—Eva Barker has returned to the city, having closed her temporary engagement with the Creole company. Frances Kemble has resumed her place in the company.

—On Friday night the three-hundredth performance of *Fedora* in this country will be given by Fanny Davenport. Suitable souvenirs will be presented to all lady attendees.

—Members of Shook and Collier's road companies state that their salaries are being reduced twenty per cent., although business has been and continues to be very good.

—Digby Bell is still annoyed by Parson Burckard's son. The young man is a regular attendant at the Casino, prepared to object to the slightest ridicule of his famous father.

—Humpty Dumpty as presented recently by deal-motes in this city attracted great attention. It is said to have been very clever, and a request for its repetition has been made.

—Herbert Gresham, the young comedian who came here with the Majillon and then played in *Confusion*, has made a very good impression during the long run of *Adonis*.

—There have been several changes in W. A. Edwards' Nice and Warm company. Sophie Lingwood, Charles Free, D. G. Longworth and others are among those who have retired.

—Two dollars for seats to see *Adonis* was too much for Terre Haute (Ind.) theatregoers. At the eleventh hour prices were reduced to the usual figures, but too late to satisfy the public.

—From an architectural point of view, the New Lyceum Theatre building is an edifice. A supposed temple of art, it belongs to no school of architecture. Perhaps it is Hebrew.

—A matinee of *An Adamless Eden* for ladies only was given at the Comedy Theatre yesterday afternoon. Very few gentlemen attended, but there was a goodly gathering of the other sex.

—Mac St. John and Fraucien Seabold, the prime donor of Duff's Opera company, will alternate the leading role in *A Trip to Africa*. The company is rehearsing at the Fourteenth Street Theatre.

—The *Royal Divorce* is the title of a play which Grace Hawthorne will produce next season. Her expenditure for the present will be confined to *Camille*, *East Lynne*, *Miss Mabe* and *Frank-Fran*.

—Duffy Cate has sent word that he will not produce *Gilbert and Sullivan's* new opera until May next. In the Fall he may bring it to America. All the agents by whose companies are to be revived in London.

—The Hungarian Band, which has performed in London for about twelve years, sailed for New York on Wednesday last under engagement to Colonel Moore. One hundred concerts have been arranged for.

—Glenville Gardner, an English landscape painter whom Joseph Bonner brought over, is now a leading spirit of an Amateur Eden company. Bonner and Bonner have abandoned their intention of forming a burlesque company.

—At the performance of *A Wall in Shy's Clothing* at Wallack's on Wednesday last, Rose Caplan, instead of addressing *General Tait* as *Jasper*, the name of the character he was playing, called him "Dear General."

—Everything about Grace Hawthorne's company is so American. All the people engaged, all dresses, music and every detail will come of the stars and stripes. The manager, however, styles himself a wild Irishman.

—Manager James Russell, of *Marie's* Museum, Louisville, was presented by the actress of the *Hesperus*, last Sunday, with a handsome gold-headed cane. Mr. Russell made the presentation speech. The house was crowded.

—E. F. Thorne states that he has only had two long weeks this season, but he has redoubled efforts all around. Russell Bonner complains that the company had to give eleven performances last week without extra remuneration.

—W. H. Foxenden, of the Nell Gwynne company, is doing heavy work. He goes to Philadelphia each day to rehearse *The Scoundrel* with the company there, and returns to the afternoon for the performance at the Casino in the evening.

—During Dr. Dumore's season of German opera at the Metropolitan, he has never had any trouble with his prime donor or a single complaint. Everything has been plain sailing. A contrast to the "Colonel's" style of doing things.

—Captain Alfred Thompson will remain here all Winter. He is up to his ears in work. He says that recent letters from England state that F. C. Barnard's last play, *Just in Time*, is a flat failure. It is *Pard* editor's first theatrical failure.

—A second Lynwood company will take the road, with Kate Forsythe at its head. The support is now being engaged. James Ryan has returned to Tillotson's management, and Lillford Arthur will represent Mr. Tillotson in New York City.

—Joseph Brooks informed a reporter yesterday that the statement as to the income receipts of the Ritzell company is quite true, and that they surpass his expectations. He also says in the *Rinks* and the *Romya Rye* are both doing well.

—A. M. Palmer has compromised his claim against R. M. Field in order to accommodate the managers with whom the Boston manager held dates for *Husky*. Accordingly *Husky* will be played for a short season by the Boston Museum company.

—The combined profits of the benefits given throughout the country last year in aid of the Actors' Fund amounted to over \$4,000. On Tuesday morning over \$2,000 had been taken in at the Academy box-office for the single performance to-day.

—Percy J. Cooper, who is singing with the opera company at St. John, N. E., has made a hit at Don Cesar de Bazan. One paper said of it: "His acting was good, and he left the stage at the close of the opera thoroughly in the hearts of the audience."

—Jay Hunt, William Lavelle, Genevieve Mann, Annie Deland, Edie Gerome and Eva Barrington are the recent additions to W. A. Edwards' Nice and Warm company to take the place of those who suddenly retired. Time is filed to April 1, except one week.

—The "liquid refreshment retreat" at the Bijou Opera House was suddenly closed on Saturday night. Legal difficulties between the landlord and Miles and Burton caused the tenant to suspend payment of rent. It is said that the back rent amounts to \$5,000.

—In the cast of *The Sorcerer*, by the McCaull company, many of the original people will play their old parts. J. H. Ryley will be the John Wellington Wells; Digby Bell, Dr. Dally; Laura Joyce, Lady Zangarano; Charles Duggan, Sir Marmaduke; and Lilly Post, Alice.

—Al King, Fraucien Seabold, Mac St. John, Signor Immo, Alfred Klein and Marie Connor will appear on Thursday cast of *A Trip to Africa*, which Manager Duff hopes to present at the Standard Theatre on Dec. 30. The chorus, he says, will consist of seventy voices.

—Down-town audiences are captured by the popularity of *Sadie Kirwin* in the various roles she assumes in the repertoire of the Wilbur Opera company. For a prima donna who is not prominently starred in the bills, Miss Kirwin carries a good deal of work on her shoulders.

—At one of the Adelphi's Eden matinees Sydney Rosenfeld brought his favorite poodle into the auditorium. It escaped from the private box and leaped on the stage, snarling the houses. When ordered to remove it he demurred and had hot words with one of the management, which resulted as usual.

—Lottie Beaumont has abandoned burlesque for the present, and will in future be known by her own name, Nellie Whitman. She has been specially engaged to support Grace Hawthorne, having played in the legitimate before. Her wardrobe, made by Miss Godey, who costumes Edna Carey and other stars, will consist of sixteen dresses.

—In a little while there will be ten companies playing *The Private Secretary* in some form. There are three Madison Square road companies, and one in the city; one Nunky company from the Boston Museum, two Gillette companies, one Elliot Dawn company, and one Turner company, and it is being done in German at the Thalia.

—George H. Adams and his brother have joined the Zoro company. The salary offered them was considerably better than the uncertain business prospects with their own organization. They will appear in comedy parts written into the play especially to suit their distinctive abilities. The famous clown and pantomime will certainly add to the attractiveness of Zoro.

Amateur Notes.

One of the strongest amateur companies organized in a play arranged at the Brooklyn Academy on Nov. 29. Old Heads and Young Hearts was presented on this evening as a complimentary entertainment to Mr. H. Gardner. The beneficiary had been engaged at different periods with the *Hamlet*, *Bliss* and other enterprises, and representation of those enterprises earned his popularity by volunteering their services. In all respects the affair was perfect. The members of this standard old society are the pillars among the brilliant entertainers in amateur entertainment. Mr. Gardner appeared as *Jeune Dame* and gave a convincing, perfect performance of the *Hamlet* old character. In all that he does he is correct and dignified. It is these qualities that go to make the artist. W. A. Charles, another local entertainment at Tom Cole. With the exception of the unfortunate manner of drawing the much-talked-in character, he was perfect. Mrs. W. F. Post is almost without a rival on the amateur boards. In each role she has in evidence the qualities of a high order of ability. *Hamlet*, *William* and *Shakespeare* on *Laurel* and the Earl of *Pharos* were satisfactory, as were *Madame*, *Madeline*, *Belmont*, *Richard* and *Bar* in other parts. *Madeline* had a splendid *Laurel*. A word of praise is also due to *Carrie Pratt*. A cast composed of members of the evening was the *Pharos* *Belmont*, under the name of *Pharos* J. A. Smith. This play should be conducted by other organizations. There was a numerous audience in attendance. Mr. Gardner should look with pride on the results of his production of *Old Heads and Young Hearts*.

Henry Dart will tonight professional career with Lyceum company No. 2.

There are more amateur societies in New York and Brooklyn than ever before.

Too much importance is attached by amateurs to the placing of their names on the programme. Frequently a role is refused because of the prominence given to another part on the bill. This has caused to be a fault on the professional stage. At the Union Square Theatre, in the opening play, the organization of the leading actor played as the strength in the bill. At Duff's the amateur actors in other amateur theatres in a manner still remember, but the practice is an almost one. Too much can be required in both amateur and professional circles irrespective of the position obtained on the programme.

The friends of the Greenwich members appeared in full force at the Academy of Music on Wednesday last. An excellent rendition of *Fedora* was given. The stage management was commendable, and the stage setting and general appointments a vast improvement on those of the Lexington Avenue Opera House.

The chorus of eight should receive due praise. They sang their numbers in remarkably order, and made a very attractive showing. *Madeline* *Griggs* occupied the title role. She made a very favorable impression. Emma Henry Thomas added another triumph to her list in *Pharos* *Lydia*. J. W. May was handsome and smiling as the Count with the remarkable expression. He is a talented comedian. Eugene Clark was the *John Henry*. *Baron Dore* and *George Sample* were fairly satisfactory in other roles. The Greenwich is looking on a favorable reputation.

School will be given on Dec. 2 by The Gilbert.

The *Melpomene* amateurs are rehearsing *How to Succeed*.

Down by the Sea was produced at the Lexington Avenue Opera House on Thursday.

Mary Sears, a beautiful and talented young actress from Boston, is one of the promising pupils at the New Lyceum School. Miss Sears was for three years a member of the Boston Museum company. One of the professors at the school predicts for her great success.

The cast which figured in *Old Heads and Young Hearts*, with the addition of R. C. Hilliard, Charles Heston, J. W. Noble and Alice Ferris, could be made to surpass in merit many of the combinations which tour the country.

Owing to business demands, Maurice E. Strauss has postponed his trip abroad until Dec. 30.

A number of professionals are visiting in structure at the New Lyceum School.

It is to be hoped that Professor Thomas Davidson may repeat his lecture publicly to the students at the school. He has given much study to the dramatic art, and his treatise on the subject is well worth consideration.

An amateur performance of *Remembrance* was given to a large house at Newark on Thanksgiving Day, under the management of George L. Blumenthal, of the Madison Square Theatre.

The St. Vincent Ferrer's Union gave an entertainment at the Lexington Avenue Opera House, Nov. 28. Bound to Have Him, *Tell* *Scene* from *Macbeth* of *Verona* and *Ture* *Him Out* were fairly produced before a full house. Among the young ladies and gentlemen specially worthy of mention were *Bliss* *Carson* and *Fred*, *James* *John*, Jr., A. H. *Conley* and *F. Marmack*. The stage management was under the supervision of *Richard* *H. Coleman*, who acquired himself very creditably.

The Hawthorne will hold its second entertainment and reception this season at the Lexington Avenue Opera House on Friday evening, Dec. 12, promising engaged with the following cast: *Charles* *Hill*, *Carroll* *J. King*, *Holway*, *Walter* *J. Connelly*, *Mr. Symington*, *Charles* *J. Henry*, *Angus* *Macintosh*, *Harry* *Carrier*, *Major* *Magnum*, *John* *F. Kemble*, *Belmont* *Frederick*, *Madeline* *Bonnet*, *Minnie* *Symington*, *Jeune* *Prichard*, *Miss* *McFarlane*, *Mary* *McCready*, *Margie* *Madeline*, *Lavinia* *Lally*, *Dolly* *Porter*, *Madame* *Nell*. Under the stage direction of *William* *J. Titus*.

While talking to a *Mission* reporter yesterday, John F. Ponder remarked that *Nibbs* *Garden* had been a most profitable theatre since the *Kiraly* left it, although witnesses predicted that it would come to grief. The bookings made to follow *Lynwood*, which will be presented for two weeks, are *Fanny* *Davenport* in *Fedora* for the two holiday weeks, Christmas and New Year's; *Lady* *Clara* on *Yare*; the *Branch* of *Kyre* to follow, and then *Harrison* and *Gourlay*, *May* *Blossom*, *The* *Shadows* of a *Great City*, and other strong attractions.

THIRD ANNUAL TOUR.

The Great German Dialect Comedian.

CHAS. A. GARDNER,

IN HIS NEW PLAY ENTITLED

KARL, THE PEDDLER.

UNDER THE MANAGEMENT OF

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